

26 February 1999

## **MEMORANDUM**

From: Percussion Branch Head, Armed Forces School of Music

To: Bandmasters and Prospective Auditionees

Subj: **PERCUSSION VIDEO AUDITIONS – ASI C1 (Revised 15 June 2001)**

1. This memorandum will govern all percussion videotape auditions for re-certification of ASI C1. The videotape will be a recording of the instrumental audition as found in MUSCOLINST 1300.1 - Audition Standards Manual with exceptions as noted in Tab A.
2. The audition will be videotaped on VHS tape, and will be the only material on the tape. Ensure that a date/time stamp (if available on the video camera) is activated for the video session. If not, state the date and time at the beginning of the audition.
3. The audition requires the following equipment for Music Minus One examples:
  - a. Computer capable of playback of MP3 files for drum set sight-reading (or burn these files to CD – CD to be destroyed immediately after audition, along with the sight-reading materials)
  - b. CD audio playback system for Music Minus One style examples (style CD will be provided by SOM)
4. In addition, public address support is necessary for playback of MIDI files. This must be set up in such a way as to augment the drumset portion of the audition without detracting from the audition process.
5. Audition procedures for the audition proctor (Bandmaster or SGM/1SG) are enclosed in Tab A. Auditionee instructions are enclosed in Tab B. Give Tab B, and the disk of drum set style examples, as soon as you receive it from the SOM, to the auditionee. This is his/her set of instructions for the audition process.
6. A list of selected rudiments and scales, as well as the sight-reading selections, will be forwarded to the Commander prior to the audition. The play-along materials for the drum set sight-reading will be provided to the Commander in the form of MP3 files. Contact the undersigned for additional information on the use of these files.
7. The instruments necessary for the percussion audition are:
  - a. Two snare drums (one concert, one marching)
  - b. Marimba (xylophone or vibraphone may be substituted if marimba is not available)

26 February 1999

SUBJECT: PERCUSSION VIDEO AUDITIONS

- c. Drum set
8. The audition scoring is broken down as follows:
- a. Snare Drum (50%)
    - 1) Solos (40% of snare score)
      - a) Concert solo or etude (see list of solos in Tab A)
      - b) Rudimental solo (see list of solos in Tab A)
    - 2) Rudiments and metered rolls (10% of snare score)
    - 3) Sight-reading - all done on concert snare. (50% of snare score)
  - b. Drumset (40%)
    - 1) Styles (50% of drumset score)
    - 2) Sight-reading (50% of drumset score)
  - c. Mallets (10%)
    - 1) Scales (50% of mallet score)
    - 2) Sight-reading (50% of mallet score).
9. When sending the videotape to the School of Music, include copies of the snare drum solos.
10. Questions may be addressed to the undersigned at(DSN) 253-5718, (COMM) (757) 462-5718, or via e-mail to: [sfc-rodney.lowery@cnet.navy.mil](mailto:sfc-rodney.lowery@cnet.navy.mil)

Encl  
Tab A – Audition Procedures  
Tab B – Auditionee Instructions

RODNEY O. LOWERY  
SFC, USA  
Percussion Branch Head

## **TAB A PERCUSSION AUDITION PROCEDURES**

1. The percussion audition will be administered IAW MUSCOLINST 1300.1 (Audition Standards Manual) with the following exceptions:
  - a. There is no requirement for drumset or mallet solos. Drumset and mallet percussion solos may be videotaped, but will not be evaluated.
  - b. The scoring for drumset is 50% styles, 50% sight-reading.
  - c. The scoring for mallet percussion is 50% scales, 50% sight-reading.
  - d. Scoring criteria for rudiments and scales are enclosed at the end of this tab.
2. The bandmaster or Band Senior Sergeant (1SG or SGM) will administer the audition, but will not evaluate it. The videotape will not be edited or spliced in any way. Sight-reading and other materials will be provided under separate cover.
3. Ensure that prior to the beginning of the audition taping:
  - a. All equipment is adjusted to the player.
  - b. All audio equipment is functional and adjusted for proper balance with the drumset. Test the setup with the auditionee to ensure that he/she can hear the music while playing, and check for good sound quality on the videotape.
  - c. Lighting is appropriate for the videotaping.
4. Please utilize the following script when conducting percussion auditions. If there are any questions concerning audition procedures, contact the School of Music prior to the videotaping of the audition.
5. Once the videotape is complete, send to:

Commandant  
U. S. Army Element, School of Music  
ATTN: SSG Gary Yurgans  
1420 Gator Boulevard  
Norfolk, Virginia 23521-2617

The videotape will be sent back to the soldier along with a copy of the score sheet.

TAB B  
AUDITIONEE INSTRUCTIONS

**SCRIPT FOR PERCUSSION AUDITION**

(Items in **BOLD** should be read, parenthetical statements are directions)

**This is the videotape audition for \_\_\_\_\_ for certification/re-certification of ASI C1.**

**The first portion of the audition is on the snare drum. On the marching drum, play a long roll from open to closed and back to open.**

(pause for execution)

**I will now ask you to play several rudiments and metered rolls. Execute each as fast as possible cleanly, and sustain until I cut you off.**

(NOTE: At this time you will open the packet. Inside will be a list of eight rudiments and metered rolls. Leave sight-reading materials in the packet. Have the auditionee sustain each rudiment for approximately 15-25 seconds.)

**Please play your rudimental solo. Tell us the name of your solo, and when you are ready, you may begin.**

(pause for performance)

**Move to the concert snare drum. Play a concert roll, from as soft as possible to as loud as possible, and back down to as soft as possible.**

(pause for execution)

**Please play your concert solo. Tell us the name of your solo, and when you are ready, you may begin.**

(pause for performance)

**We will now proceed with the sight-reading examples for snare drum.**

(Place the snare drum sight-reading material on the stand)

**Look at the first example.** (turn on the metronome and establish the tempo) **What you are hearing is the** (name the unit of beat).

TAB B  
AUDITIONEE INSTRUCTIONS

(Count off giving 2 measures or parts for establishing tempo. Turn off the metronome as the player begins.)

**(NOTE: Allow a second performance if the first is not close.)**

(Repeat the above procedure for each sight-reading example)

(When sight reading on snare drum is complete) **Please move to the marimba. I will ask you to play one of each type of major and minor scale. Please perform the scale requested 2 octaves using simple division of the beat, and play the tonic arpeggio 2 octaves.**

(The packet will tell you which scales to request. Please remove them from the packet at this time. **NOTE: Allow second performance for scale if the first is incorrect.**)

**We will now proceed with the sight-reading examples for marimba.**

(Place the marimba sight-reading on the music stand)

**Look at the first example.** (turn on the metronome and establish the tempo) **What you are hearing is the** (name the unit of beat).

(Count off giving 2 measures or parts for establishing tempo. Turn off the metronome as the player begins.)

**(NOTE: Allow a second performance if the first is not close.)**

(Repeat the above procedure for each sight-reading example)

(When sight-reading on marimba is complete) **Please move to the drumset.**

**You will be demonstrating styles using MIDI Music Minus One materials.**

NOTE: For each style, allow the player to sustain the performance through at least 2 choruses (or 45 seconds) of music. You may terminate each style performance anytime beyond the parameters above. EXCEPTION: Swing – this must go at least through the conclusion of the trading fours section (usually three choruses).

NOTE: *Drum parts certain Latin styles (bossa nova, rhumba, cha-cha, and mambo), swing in 2, and swing in 4 must be played as written for at least 8 bars before variances will be credited. Inability to perform the basic written part for these styles, as presented in the Percussion Audition Information brochure (available on the USAESOM web site)*

TAB B  
AUDITIONEE INSTRUCTIONS

*will result in a 0 score for that style. After establishing the 8 bars of the written pattern, the performer is free to vary the pattern within the style. Auditionees may develop their own patterns within the contemporary samba, rock, and funk styles; there are no required (written) parts for these three styles.*

**The first example is a swing selection that will allow you to demonstrate swing in 2, swing in 4, and trading fours with a rhythm section. The song is a standard 32-bar form, and the introduction and first 16 bars of the song are swing in 2. The remainder of the piece is swing in 4. After the head, there are two choruses of trading fours with the rhythm section. The rhythm section gets the first four bars, you get the next, and so on for two choruses. There is a click on beats 2 and 4 during your solos to assist you in timekeeping. Are there any questions?**

(Play track 1 on the CD)

**The next example is a bossa nova.**

(Play track 2 on the CD)

**The next example is a rhumba.**

(Play track 3 on the CD)

**The next example is a cha-cha.**

(Play track 4 on the CD)

**The next example is a contemporary samba. The click is two bars in cut time.**

(Play track 5 on the CD)

**The next example is a mambo. Wait for the piano intro before beginning.**

(Play track 6 on the CD)

**The next example is a rock tune.**

(Play track 7 on the CD)

**The next example is a funk tune.**

(Play track 8 on the CD)

TAB B  
AUDITIONEE INSTRUCTIONS

*(The next four styles are optional. If all four styles are played, the average of the Advanced styles is averaged with the Basic Style average to arrive at a composite Style score. If less than two of the styles are played, the scores are considered part of the Basic Style average.)*

**The next four examples are all ‘advanced Latin’ grooves. First is cascara.**

(Play track 9 on the CD)

**Next is songo.**

(Play track 10 on the CD)

**Next is mozambique.**

(Play track 11 on the CD)

**Last is Afro-Cuban.**

(Play track 12 on the CD)

**We will now proceed with the sight-reading examples for drumset.**

(Place the drumset examples on the stand.)

**You will now be sight-reading using Music Minus One materials. Please take a moment to look at the first example. You will hear 2 bars of click for a count-off.**

*(NOTE: Sight-reading may be administered **without** MMO materials if technical difficulties preclude their use. Contact the School of Music for assistance.)*

(Play drumset example 1.)

*(NOTE: Allow a second performance if the first is not close.)*

(Repeat the above for each example.)

(Once the drumset sight-reading is complete) **This concludes the audition.**

*(NOTE: Destroy the sight-reading sheet music in front of the camera.)*

TAB B  
AUDITIONEE INSTRUCTIONS

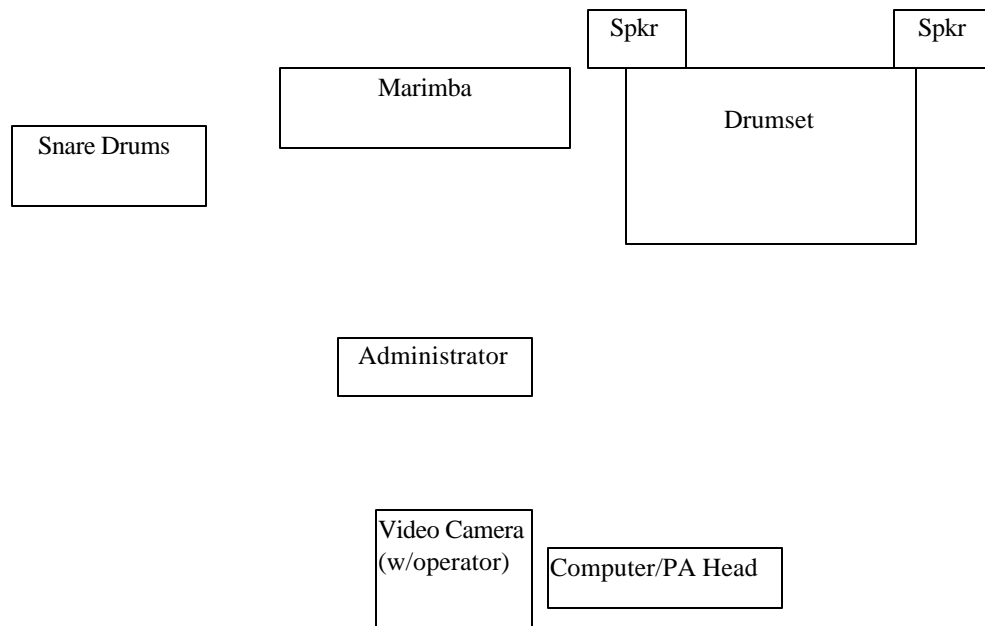
(Stop the video camera)



TAB B  
AUDITIONEE INSTRUCTIONS

**PROPOSED EQUIPMENT LAYOUT**

(Video operator also operates MMO playback equipment)



## TAB B AUDITIONEE INSTRUCTIONS

1. To certify/recertify the Additional Skill Identifier (ASI) C1 (MACOM Band qualification), the audition score must be 3.00 or higher on the standard audition. The audition scoring is broken down as follows:
  - a. Snare Drum (50%)
    - 1) Solos (40% of snare score)
      - a) Concert solo or etude (see list of available solos)
      - b) Rudimental solo (see list of available solos)
    - 2) Rudiments and metered rolls (10% of snare score) – see Rudiment/Scale Chart and accompanying explanation on the web site
    - 3) Sight-reading - all done on concert snare. (50% of snare score)
  - b. Drumset (40%)
    - 1) Styles (50% of drumset score)
    - 2) Sight-reading (50% of drumset score)
  - c. Mallets (10%)
    - 1) Scales (50% of mallet score) – see Rudiment/Scale Chart below
    - 2) Sight-reading (50% of mallet score).
2. The prepared material will be selected from the list posted on the USAESOM web site. No other solos may be used in videotape auditions.
3. There is a 2-strike rule regarding scales and rudiments. If, after 2 attempts, the rudiment or scale is not correctly performed, no credit will be given for that scale or rudiment.

Styles on drumset will be tested using MIDI play-along materials. You will be given these materials in advance of the audition, so prepare with them. Sample grooves are found on the U.S. Army Element website in the Online Publications section ([http://www.eustis.army.mil/som/usaesom\\_publications.html](http://www.eustis.army.mil/som/usaesom_publications.html)). Show your best stuff within the parameters of the songs provided. (NOTE: *Drum parts in certain Latin styles (bossa nova,*

TAB B  
AUDITIONEE INSTRUCTIONS

*rhumba, cha-cha, and mambo), swing in 2, and swing in 4 must be played as written for at least 8 bars before variances will be credited. Inability to perform the basic written part for these styles, as presented in the Percussion Audition Information brochure (available on the USAESOM web site) will result in a 0 score for that style. After establishing the 8 bars of the written pattern, the performer is free to vary the pattern within the style. Auditionees may develop their own patterns within the contemporary samba, rock, and funk styles; there are no required (written) parts for these three styles. If all four Advanced Latin styles are played, the average of the advanced styles is averaged with the Basic style average to arrive at a composite Style score. If less than two of the styles are played, the scores are considered part of the Basic Style average.)*

4. Sight-reading materials, required scales, and rudiments and metered rolls will be forwarded under separate cover and will not be opened prior to the audition.
5. The audition process is as follows:
  - a. Snare drum:
    - 1) Long roll (open-closed-open) on marching drum
    - 2) Rudiments (specified ones to play provided under separate cover) and metered rolls (see the Percussion Audition Information handout on the USAESOM web site)
    - 3) Rudimental solo
    - 4) Concert roll – *ppp-fff-ppp*
    - 5) Sight-reading (provided under separate cover)
  - b. Mallet percussion:
    - 1) Scales (one per type / specified ones to play provided under separate cover)
    - 2) Sight-reading (provided under separate cover)
  - c. Drumset:
    - 1) Styles (with Music Minus One play-along materials)
    - 2) Sight-reading (also MMO – provided under separate cover)